

3-30-2016

## Student Ensemble: Guitar Ensemble

Angelo Favis, Director

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## Upcoming Events

Thursday - 31, March 2016

**Fountain City Brass Band**

4:00 PM

Center for the Performing Arts

**Redbird Road Concert**

7:00 PM

Westminster

**Jazz Combos**

8 PM

Kemp Recital Hall

Friday - 01, April 2016

**Moroni Voice Studio Recital**

6 PM

Kemp Recital Hall

**Senior Recital: Adam Salas, piano**

8 PM

Kemp Recital Hall

Saturday - 02, April 2016

**Graduate Recital: Pam Schuett, flute**

1:30 PM

Kemp Recital Hall

**Graduate Recital: Veronica Dapper, bassoon**

3 PM

Kemp Recital Hall

**Senior Recital: Emily Wolski, horn**

4:30 PM

Kemp Recital Hall

**Graduate Recital: Alex Hill, tuba**

5:30 PM

Kemp Recital Hall

**Graduate Recital: Nuvée Thammikasakul, clarinet**

7 PM

Kemp Recital Hall

Illinois State University

College of Fine Arts

School of Music

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# Illinois State University

## Guitar Ensemble

Dr. Angelo Favis, *Director*

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Kemp Recital Hall  
March 30, 2016  
Wednesday Evening  
7:30 p.m.

This is the one hundred and forty-first program of the 2015-2016 season.

## Program

Please silence electronic devices for the duration of the concert. Thank you.

Modinha  
Marchinha de Carnaval  
Baiãozinho  
Chorinho en la Mineur  
Sambinha

Celso Machado  
(born 1953)

Michael Schwellenbach & Tyler Killian

Lachrimae Pavan  
Earl of Essex Galliard

John Dowland  
(1563-1626)

Jeremy Verwys, Jon Wood, Brodie Ordaz, Dylan Price

Festival Suite No. 2 (2009)  
Introduction  
Chase  
Pastorale  
Pizzicato Pentatone  
Lullaby  
Finale

James McGuire  
(born 1944)

Monteverdiana (1980)  
Toccata  
Balletto

Michael Fink  
(born 1939)

Nocturne (Global Warnings) (2008)\*  
*\*First U. S. performance*

Alan Thomas  
(born 1967)

Dance Under the Red Moon (2015)

Andrew Bergeron  
(born 1978)

ISU GUITAR ENSEMBLE

## Program Notes by Alan Thomas

One of the compositional goals I set myself with this *Nocturne* was to translate basic electronic music processes into music for acoustic instruments. So the playing techniques and musical ideas in the piece often emulate the familiar electric guitar effects of delay (echo), filtering, looping and flanging. A particular focus was the idea of digital delay (not used electronically in the piece, but emulated entirely acoustically by the players!) used as a means of generating a variety of cross-rhythms. Different groups of instruments (or sometimes one instrument within its own part) are called upon to play at different pulse speeds simultaneously--in some cases there are effectively four different meters running at the same time.

The music is essentially monolithic in nature, and is concerned primarily with harmony, rhythm and timbre. A variety of playing techniques is employed, some of which are standard, others less so. For example, extensive use is made of tone-color transformations to simulate a filter or tone-control. The players achieve this by gradually varying the plucking location along the length of the string. They are also called upon to play with a range of additional techniques including tambora (a combination of "drumming;" and string resonance), pizzicato (muting the struck while plucking it), harmonics, and even bowing the guitar with a cello bow.

The work's title conjoins the idea of a "night" piece (more restless than restful) with a programmatic aspect which grew out of my reaction to seeing the global warming documentary *An Inconvenient Truth*. Leaving aside any arguments over the validity of and possible responses to the issue of global warming, the thing I find most perplexing about the whole matter (as well as other similarly complex social and political issues) is the feeling of ambivalent paralysis it seems to engender. My piece's use of the children's rhyme "Frere Jacques" (with its refrain "are you sleeping") helped me to try to capture this feeling.